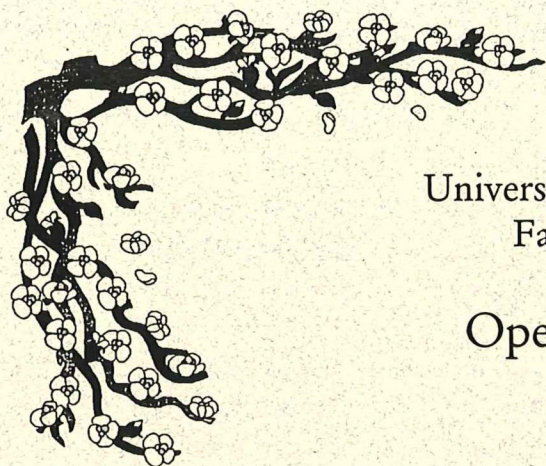




University of Toronto
Faculty of Music

Opera Division

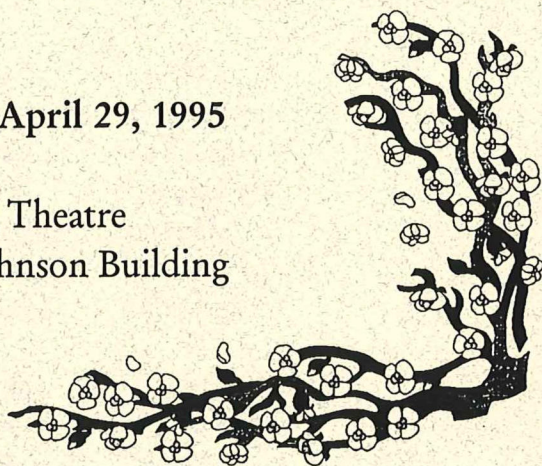
*Spring
Opera
Excerpts*

Saturday, April 29, 1995

8 pm

MacMillan Theatre

Edward Johnson Building



PROGRAMME

Così fan Tutte

Act II, Scene 1 (in English)

Wolfgang Amadeus Mozart

(1756 - 1791)

Fiordiligi

Cheryl Hickman

Dorabella

Kathleen Flynn

Despina

Monica Walsh

Musical Director

Stephen Ralls

Stage Director

Constance Fisher

Pianist

Laura Friesen

It is said that da Ponte based his libretto for *Così fan Tutte* on a real-life incident which had once been the talk of Vienna. Two young officers (Ferrando and Guglielmo), confident of the constancy of the sisters to whom they are engaged (Dorabella and Fiordiligi), engage in a bet with an older bachelor friend (Don Alfonso), a wily philosopher who maintains that women's fidelity is not quite the sturdy fortress they imagine it to be. Don Alfonso, with the help of Despina, the sisters' maid, introduces them to two "Albanians" - the disguised Ferrando and Guglielmo. The second act of the opera finds Despina encouraging the sisters to receive the Albanians and enjoy "an innocent diversion to while away the tedious time of waiting".

Don Giovanni

Scene from Act I (in Italian)

Wolfgang Amadeus Mozart

Zerlina

Laurie Johnson

Donna Elvira

Jennifer Chamandy

Donna Anna

Cheryl Hickman

Don Ottavio

David Pomeroy

Masetto

Marc Sottile

Don Giovanni

James Westman

Leporello

John McGillis

Musical Director

James Fraser Craig

Stage Director

James Robinson

Pianist

Sabatino Vacca

In the first scene of the opera, Don Giovanni has attempted to seduce Donna Anna. Her father, the Commendatore, has challenged the libertine to a duel and has lost his life. Don Giovanni and Leporello, his servant, have gone on to further adventures and have come upon the wedding celebration of Zerlina and Masetto. Leporello distracts Masetto and Don Giovanni makes overtures to Zerlina only to be interrupted by Donna Elvira, his abandoned wife. As Don Giovanni attempts to placate the furious lady, Donna Anna and Don Ottavio appear bent on vengeance. Not realizing that Don Giovanni is indeed her attacker and the murderer of her father, Donna Anna enlists his aide in spite of the imprecations of Donna Elvira.

The Cunning Little Vixen

Act II (in English)

Leos Janáček
(1854 - 1928)

The Fox
The Vixen
Creatures of the Forest

Monica Huisman
Cindy Townsend
Liesel Fedkenheuer
Shelley Neville
Laurie Johnson

Musical Director
Stage Director
Pianist

Michael Evans
Nancy Hermiston
Stephen Ralls

Near the village with its crabbed inhabitants and the farm yard where domestic animals exist in a bewildered panic, stands the forest. In the forest, the animals, birds and insects lead short but joyous lives: their rapture is beyond human experience. Only the forester, as an observer, has an understanding of nature untouched by man. The more human traits Janáček gives his animals the more distinct they seem from human.

In Act II of *The Cunning Little Vixen*, the vixen and fox meet and are immediately attracted. The vixen, demure and alluring yet independant, tells the fox her ferocious, savage experiences as captive of the forester. The fox formally introduces himself then goes to kill a rabbit for her.

After the fox's ecstatic prediction that men will write novels and operas about the vixen, their passion is given free rein. Prudish forest creatures are shocked and the vixen leads the fox to her den. Within moments it is clear that cubs are waiting to be born and the fox and vixen marry in the forest. A joyous little dance ends the act.

INTERMISSION

Faust

Act III, Scene 1 (in French)

Charles Gounod

(1818 - 1893)

Marguerite
Siebel

Marian Sjölander
Liesel Fedkenheuer

Musical Director
Stage Director
Pianist

Sabatino Vacca
Michael Patrick Albano
Laura Friesen

Marguerite, abandoned by Faust, is alone and in despair. Her former friends are heard mocking her, and the young man, Siebel, a friend and protector, tries to cheer her. Marguerite blesses him for his kindness as she prepares to visit church -- there to pray for Faust and the child she will bear him.

Der Waffenschmied

Scene from Act I (in German)

Albert Lortzing

(1801 - 1851)

Marie
Irmentraut
The Count
Hans
Georg
Apprentices

Lilac Caña
Jacqui Lynn Fidler
Gary Brown
Oleh Chabursky
David Pomeroy
Laurie Johnson
Lana Penner

Musical Director
Stage Director
Pianist

Michael Evans
Nancy Hermiston
Laura Friesen

Der Waffenschmied was first performed on May 30, 1846 at the Theater an der Wien, Vienna, with Lortzing as librettist, composer and conductor. Its success gained Lortzing a permanent post at the theatre. With such works as *Zar und Zimmermann*, *Der Wildschütz* and *Der Waffenschmied*, Lortzing's name became synonymous with German comic opera and these works hold a firm place in the repertory today. Lortzing was careful to give his villains and heroes alike a naturalness far removed from the romantic fantasy-filled operas of Weber and Marschner. *Der Waffenschmied* is made up of arias, duets and ensembles divided by dialogue and Act I ends, not with a grand ensemble as one might expect, but with a wistful and extended scene for soprano alone.

Count von Liebenau has fallen in love with Marie, daughter of the armourer Hans Stadinger. To win Marie's love, von Liebenau has disguised himself as an apprentice, Konrad, and she has indeed fallen in love with him. Now to test her constancy he will court her in his true persona, Count von Liebenau. Marie's governess, Irmentraut, bemoans the ways of the world in words and music highly reminiscent of Berta's aria in the Barber of Seville. To the dismay of Irmentraut and pretended despair of von Liebenau, Marie displays no interest in him whatever. Georg, von Liebenau's squire, and also in Stadinger's employ in disguise, comes to warn them that Stadinger is on his way home. Stadinger, who loathes the aristocracy, organizes a useless search for the Count. He notices that Konrad is missing but Georg tells him Konrad is in his room and has slept through this noisy episode. Left alone, Marie realizes that, much as the Count has impressed her, Konrad's love is worth more to her than wealth, a crown and estates.



Hansel and Gretel

Opening Scene

Engelbert Humperdinck

(1854 - 1921)

<i>Hansel</i>	Vilma Indra Vitols
<i>Gretel</i>	Cindy Townsend
<i>The Mother</i>	Stina Hallberg
<i>The Father</i>	John McGillis

Musical Director	Stephen Ralls
Stage Director	Nancy Hermiston
Pianist	Laura Friesen

The familiar opening scene of Humperdinck's masterpiece speaks for itself; two poverty-stricken children abandon their assigned chores in favour of a livelier pastime. The characteristics of the entire score are present from the opening bars -- a deceptively simple folk-like musical atmosphere is supported by a harmonic and contrapuntal fabric of almost Wagnerian ingenuity and complexity.



OPERA DIVISION

<i>Musical Directors</i>	James Fraser Craig Michael Evans Stephen Ralls Sabatino Vacca
<i>Stage Directors</i>	Michael Patrick Albano Constance Fisher (<i>Opera Director Emeritus</i>) Nancy Hermiston James Robinson
<i>Music Staff</i>	Laura Friesen Stephen Ralls Sabatino Vacca
<i>Co-ordinators</i>	Michael Patrick Albano Nancy Hermiston
<i>Administrative Assistant</i>	Tina Orton

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ASSISTANT STAGE MANAGER	*Hilary Graham
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PRODUCTION ASSISTANT	Glen Brown
COSTUME CO-ORDINATOR	Diane McCann-Davis
WARDROBE HEAD	Leisa Bellmore
WARDROBE ASSISTANT	Martha Paul
WIGS AND MAKEUP	Dawn Rivard
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BOX OFFICE	Diane Matias, Ross Harwell

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Events of the Opera Division for the 1995 - 96 Season



A Concert of Operatic Ensembles

Friday, December 8 & Saturday, December 9, 1995
MacMillan Theatre, 8 pm
Tickets \$10/\$5

Major Production: Mozart's The Marriage of Figaro

Friday, March 8 & 15, 1996
Saturday, March 9 & 16, 1996
MacMillan Theatre, 8 pm
Tickets \$20/\$15

Opera Teas

Sunday, October 15, 1995
Sunday, March 31, 1996
MacMillan Theatre Stage, 2 pm
Tickets \$20

Opera Excerpts

Program 1: Friday & Saturday, April 26 & 27, 1996
Program 2: Friday & Saturday, May 3 & 4
MacMillan Theatre, 8 pm
Tickets \$10/\$5

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